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unusual constructions, restricting and simplifying the vocabulary etc., so that the Reader is emphatically a "preparatory" one, and suitable especially for schools and strictly junior students. As the poems are at the end of the collection and are presumably meant to be read last, it would not have been difficult to make a selection which would have been much more representative of the beauty of French poetry, while remaining strictly within the scope of the book. Owing to the simplicity of the text the editor has not found it necessary to insert many notes. In those given, however, one sometimes misses the *mot de l'énigme*. For example, on p. 167, "*je vais conduire*, for *je conduirai*," the pupil has a right to be told that *aller* is necessarily used to express an immediate future.—P. 170, "*dès l'aurore* 'at dawn;'" here 'at earliest dawn' would bring out the specific meaning of *dès* (DE IPSO).—P. 171, "*il était*, 'there was,' impersonal construction;" add, "more vague and general than *il y avait*."—P. 178, "*à quoi bon vivre*, 'what's the good of living?'" The important point here to note is the construction, viz., *vivre (est) bon à quoi*, which few beginners will discover for themselves.—P. 179. In the "observation" on French versification, no mention is made of one of its most characteristic features, viz., the required alternation of masculine and feminine rimes; and nothing is said of the existence of a caesura.

A vocabulary is added, which gives in full-face type the English word derived from the French. A very cursory glance shows points requiring correction. *Grésil*, *orgueil*, *orteil*, *sept*, are represented as being pronounced respectively *grézi*, *orgüë-i*, *ortë-i*, *sé* (only); and *splinn* is an unfortunate representation of the pronunciation of *spleen*. On the other hand, the pronunciation of various exceptional words (such as *coq d'Inde*, *emmener*, *fusil*, *ouest*, etc.) is omitted; nor is there any indication as to which of the words with initial *h* have an aspirate. Moreover, would that the time might come when so simple and feasible a matter as the distinction between open and closed *a*, *e*, and *o*, wherever in doubt, might be clearly marked in such vocabularies as this, for the benefit of many teachers as well as of all pupils!

In connection with verbs there is nothing

(except the oftentimes undecisive definition, cf. *avancer*, *baigner*, *crever*), to show whether they are transitive, intransitive, or both; and the definitions sometimes leave even the essential meaning in obscurity; cf. *emmener*, 'to take away, take along;' *enlever*, 'to take or carry away;' *entraîner*, 'to carry away, take along.' Yet this is just the stage at which to point the pupil to accurate discrimination of the fact that *emmener* means 'to lead away,' *enlever*, 'to carry away,' *entraîner*, 'to draw away;' so also of *retourner* and *revenir* (both of which are defined 'to return'), that *retourner* means 'to go back,' *revenir* 'to come back.' Words so nearly alike in spelling in French and English "as to cause no difficulty," are not given. This, or oversight, excludes within the first four pages, *cheveux*, *dépôt*, *prune*, *quand*, *quelqu'un*. A regrettable omission is that of the numbering of the lines in the margin of the text.

Misprints are few: p. 4, l. 1, read *était* for *stait*; p. 5, l. 2, read *plus* for *pius*; p. 7, l. 14, read *rafrachir* for *refrachir*; p. 17, l. 9, read *pensées* for *penseés*; p. 217, under *résoudre* read *résolu* for *resolu*. *Joyeuses*, *rayonnait*, *oreillettes* are wrongly divided (*joy-euses*, *ray-onnait*, *oreill-etes*, p. 4, l. 21; p. 9, l. 13; p. 42, l. 12). Such words admit of division neither before nor after the *y* or *ill*.

The book, which is admirably printed and exceedingly convenient, is well adapted to the wants of strictly junior students, for whom it has been produced.

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Die Aussprache des Lateinischen. Versuch einer practischen Lösung dieser Frage auf wissenschaftlicher Basis. Von KARL PÖTZL. Nebst einem Anhang über die Schulmethode. 129 pp. Leipzig: Wilhelm Friedrich. 1888.

That a work treating of the pronunciation of Latin should have to stand its test before the forum of the MOD. LANG. NOTES no one will be disposed to deny, especially in the case of a book like that before us, which is largely based upon the supposed evidence of the Romance languages. In the course of his investigation, the author betrays, unfortunately, such a lack of knowledge of the principles of

linguistics, and particularly of phonetics, that we may seem to be rendering some incidental service to the cause of modern philology, by examining his work briefly in these columns.

The author's contention is in behalf of the modern Italian pronunciation of Latin. He tries to prove for Latin what ENGEL ('Aussprache des Griechischen') undertook to show for the Greek, and with a like result. (For a review of ENGEL's book, cf. *Berliner Philologische Wochenschrift*, 1881). CORSEN's work is made the chief object of attack, and this by a man who expressly states that it "has remained without important successors" (p. 14). Of SEELMANN's exhaustive study, which appeared in 1885 ('Die Aussprache des Latein nach physiologisch-historischen Grundsätzen,' 397 pp.), not to speak of the many valuable contributions in the scientific journals, PÖTZL has simply never heard.

For the last five centuries the Italian language has undergone but slight changes—for this truth DIEZ is his authority. Now, "a nation of such tenacity and such mental and physical well-being cannot possibly have allowed their language to suffer decay, *ergo*, we may as well double the number of centuries—this is, as he says, a "Rechenexempel"—and fix the age of the present Italian pronunciation at a thousand years. Thus we are brought nearly into contact with the later classical period, and the author's further investigations are designed to prove that "the pronunciation (of Latin) used in our days by the Italians and closely related to that of their own idiom, was that of the ancient Romans." This, his principal idea, aside from the folly of introducing into linguistics such surprising arithmetical processes as the above, is, of course, totally misleading. Not Italian but those languages that branched off first from the parent-stock, such as the Sardinian, Spanish, Portuguese, etc., are of chief importance for the pronunciation of Latin and for our knowledge of Vulgar Latin, of which, by the way, far more is known than one might imagine from PÖTZL's many strange vagaries.

Phonetics is the science of the sounds of *human* speech. PÖTZL seems to confound it with the laws of sound in general; we cannot otherwise explain his constant reference to "the German tongue," "the German ear,"

"CORSEN ist wohl dabei gewesen," etc. For his own irrational explanations he demands our unquestioning assent. Contradictions are numerous. On page 56, for instance, we read that a thousand years are certainly sufficient to bring about a perceptible change in a language.

The greater part of the book is taken up with a discussion of the pronunciation of *c* before palatal vowels, which constitutes the chief argument for the author's posited Italian pronunciation. The Greek sound, as ENGEL has proven (?), is *tje*, *tji* (PÖTZL's notation is reproduced), therefore Greek transliterations of Latin words prove at least a palatal pronunciation of *c* before *e* and *i*. *Tj* and Ital. *é* seem to PÖTZL so much the same that he uses them interchangeably; indeed, after having read through his discussion, one is absolutely at a loss which sound to give to the *c* in question. In a former article I have already had something to say upon the change of *t* > *c* and *c* > *t* (cf. MOD. LANG. NOTES, vol. iii, cols. 126 et 192); according to PÖTZL such a change is possible only with the Italian pronunciation of the *c*. As a proof he gives *Kῦρος* > *Tῦρος* in Lucan. But how about *κλήμα* > *τλήμα* in the same writer? The evidences of the Germanic languages PÖTZL gets rid of in the same easy manner. Lat. *CICER*, pronounced *tchitcher*, can most naturally, as he thinks, become *chicher*—*kicher*. Not a word about German phonetic laws! And then follows the remark that "he who has only *tchitscher* before his eyes, or ears, should expect a word like *schitscher*." Certainly. As the Dutch *sisererwt* shows,¹ that word was introduced after the year 700, while *Kicher* found its way into German at an earlier date, when *c* had the guttural sound. The same with *CRUCEM kreutz*, not found, of course, before the introduction of Christianity. That the orthography and pronunciation of modern Slavic names, and finally Hungarian texts from the year 1182–1484, can be brought forward as an argument for the Latin, is one of those conjectures which scarcely call for refutation.

The remarks upon the vowels are scanty, as

1. KLUGE, 'Etymologisches Wörterbuch,' does not mention that this word occurs also in South German dialects. E. g. *Zisern*, *kichern*, *arbas* und *bon*. PICHLER, 'Über das Drama des mittelalters in Tyrol,' (p. 155.)

"only little can be said of them." Whether the following description of the *o*-sound is the outcome of confusion or something worse we leave our readers to determine: "Vom *o* möchte ich jedoch eines berichten, weil es wieder die genaue Überlieferung der lateinischen Aussprache durch die Italiener klar vor Augen liegt. Das lange *o* sprechen die Italiener meist offen (wie in *sott*, *Hort*), wir Deutschen nach den Gewohnheiten unserer Muttersprache immer geschlossen (wie in *Sohn*). Wie nun die Lateiner sprachen, sagt uns ein alter Gewährsmann (Sergius, 'Donat.' I, p. 520, 30 f. K): Similiter et *o* quando longa est, intra palatum sonat: *Roma* (noch heute so), *orator*, quando brevis est primis labris exprimitur (ebenso durch die Italiener)."

It would be useless to argue with an author who quotes *amiche*, *lunghezza*, *chi*, *chiarezza* in the same breath, and who displays on every page his want of acquaintance not only with modern but even with classical grammatical literature.

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BRIEF MENTION.

'La Tulipe Noire' of ALEXANDRE DUMAS is the latest novel issued from the press of W. R. Jenkins, forming a book of attractive appearance and considerable size (304 pp.). We notice that the same house undertakes a series of Spanish plays, of which 'La Independencia,' a comedy by HERREROS, is now offered to the public at the same price as the single numbers of the 'Théâtre Contemporain.'

The Pitt Press Series (Cambridge) presents two additional French texts for class use: SEDAINE's 'Le Philosophe sans le savoir,' edited by H. A. BULL, and a second and complete edition of LAMARTINE's 'Jeanne d'Arc' with "notes historical and philological" by A. C. CLAPIN. The notes, as is usual in this series save when MR. SAINTSBURY is editor, are of decidedly inferior quality. A vocabulary appended to the text of 'Jeanne d'Arc' makes it however a handy book for beginners.

Among the deprints from the *Zeitschrift für romanische Philologie* is a note by R. OTTO on a Catalan poem "Lo conqueriment de

Maylorcha," which has hitherto been placed among the lost works of RAMON LULL. OTTO's investigations lead him to find in a later poet, ROMEU LULL, the author of the poem.

Another reprint from the same periodical is a poem on the battle of Lepanto by GIOVANNI BONASERA, written in the Sicilian dialect of the sixteenth century, and edited from a Munich MS. by DR. VON REINHARDSTÖTTNER.

The following work was presented at the session, held on April 5, 1888, of the Anthropological Society of Paris: 'Le Patois briard du Canton d'Esternay,' Paris, 1888, in-8vo., 79 pages. This book of M. C. A. PIÉTREMENT is an extract from the *Revue linguistique* where it appeared in 1887 and 1888. It is divided into two parts. The first treats of "Le Brie, les Briards et leur langage," the second is a "Vocabulaire des mots briards du canton d'Esternay," containing about three hundred words not found in the large French dictionaries of BESCHERELLE, LAROUSSE or LITTRÉ.

Through the liberality of MR. S. TEACKLE WALLIS of the Baltimore bar, the library of the Johns Hopkins University has come into possession of a collection of Spanish plays, printed evidently by some literary society of the last century. The plays are chosen from among a large number of theatrical pieces, each bearing the number of its order in the series, and were mainly published at Barcelona, though the presses of Madrid, Salamanca and Seville are also represented. Of the nine quarto volumes thus made up, five, comprising some seventy-five plays, are devoted to CALDERON, while the remaining four contain selections, to the number of sixty-odd dramas, from other leading authors of the flowering period of the Spanish stage. The difficulty experienced in securing specimens of the theatre of the Peninsula (the "Biblioteca de los autores españoles" being the only recent publication which furnishes them in any number) renders the gift of MR. WALLIS all the more valuable and opportune.

The ninth publication of VOLLMÖLLER'S "Sammlung Französischer Neudrucke" is the 'Psaultier' of BAÏF, edited by DR. E. J. GROTH (Heilbronn: Henninger). DR. GROTH brings to his work a solid acquaintance with the